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Breton, Lefebvre, Corot, Poirson, Palmaroli, Toulmouche, and Meyer von Bremen. This list of names will give a very correct indication of the character of works which are now finding permanent homes in St. Louis, inasmuch as all but four of the pictures forming the collection have been acquired within the last year, and these form but a small proportion of the acquisitions of St. Louis collectors within that time. The works purchased during 1880 were of a higher order of merit than those of any preceding year. As the St. Louis Club is composed almost entirely of active business men, and is in no sense an art organization, these annual art receptions are indicative of the growing feeling in art matters among those who have heretofore manifested but little interest in that direction.

ART ASSOCIATIONS IN SAN FRANCISCO, CAL.—Art and its interests suffer in San Francisco, according to an article in the *San Francisco Chronicle* of Jan. 23d, by the want of cohesion among its professors. Some dissatisfaction is expressed regarding the management of the Art School, which is said to be an institution for amateurs rather than an academy for the training of artists. "The Art Association," continues the article in question, "has not had the effect of rendering the body [of artists] more compact, and that from no fault of the Association, but from the pure cussedness of those who should do all they could, by unanimity of feeling, to strengthen the foundations of the institution. All sorts of extraneous growths, in the way of clubs and leagues, have sprung up, due not, perhaps, to a feeling of opposition, but to a restless desire to supply a self-created want. The Artists' League, established with much trouble and promise last spring, is as good as dead; the Sketch Club is long since buried; and now a new, and as yet unnamed, club or league is under discussion. If the artists imagine these fitful efforts will cement a cracked edifice, or establish something solid, the sooner they undeceive themselves, and set sensibly to work to make the best of existing circumstances, the better."

MONUMENTS.

The marble statue, by Preston Powers, of the late Senator Collamer, of Vermont, has been received by Congress

as the second contribution of that State to the National Statuary in the Old Hall of Representatives. He is represented upright, the left arm resting on a column, and the right thrown across his back, characteristic of the man. The statue is said to be an admirable likeness.

The official presentation of the obelisk to the city of New York by the United States took place at the Metropolitan Museum, on the afternoon of Feb. 22d, in the presence of a large number of invited guests. The presentation address was made by Hon. William M. Evarts, Secretary of State. Mayor Grace received the monument on behalf of the city, after which Mr. Algernon S. Sullivan presented a large silver medal, which had been struck to commemorate the gift and the re-erection of the obelisk, to Commander Gorringe and to Mr. William H. Vanderbilt, whose princely contribution in aid of the work had been alluded to by Secretary Evarts.

Part of the session of the Senate on Washington's birthday was occupied with a discussion of the House joint resolution to mark the birthplace of Washington. The resolution amends the one of June 14th, 1879, appropriating \$3,000 for a monument, by increasing the amount to \$30,000. Objection was mainly based upon the alleged isolated locality of the proposed site, and the absence of any plans or description of the proposed monument. A motion to recommit the subject failed, 15 to 35, and the joint resolution passed, 40 to 10.

The House of Representatives has passed a joint resolution appropriating \$40,000 to aid in the erection of the Bennington Monument.

The New York Philharmonic Society, an old and well-known musical organization, proposes to erect a statue of Beethoven in Central Park.

NECROLOGY.

GEORGE D. MILES, artist, died in New York on Jan. 29th, in his fifty-fifth year.

GEORGE F. WRIGHT, well known in Connecticut as a portrait-painter, died on Jan. 28th, at Hartford, from the effects of a fall on the ice a few days before. He leaves a wife and four children in comparative poverty.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

ORCHOMENOS.—Dr. Schliemann has discovered and terminated the excavation of "the so-called Treasury of Minyas, which is built of black marble, and, like the buildings of a similar kind at Mycenæ, of beehive form." As in the Treasury of Atreus, the remains of bronze nails are still to be seen in the walls. Among the various objects found were a number of pedestals, one evidently that of a statue; two small columns, one of which perfectly resembles the column between the lions above the gate at Mycenæ; and fragments of slabs, with rosettes and spirals in

relief. The most remarkable discovery was that of a *thalamos*, or inner room, in the Treasury, with a marble ceiling entirely covered with spirals interwoven with leaves, and surrounded by a broad border of large rosettes, the pattern being altogether different from and superior to anything found at Mycenæ. Dr. Schliemann also found glazed pottery in the lowest strata of his excavations, and he therefore concludes that such ware was in use in Greece in early prehistoric times, but that the secret of its manufacture was afterwards lost. The excavations are to be continued in spring. An account of the results thus far obtained is given by Dr. Schliemann in the *Athenæum* of Jan. 1st.

OLYMPIA.—The excavations will probably be continued until the end of February, and a gift of 20,000 marks by a lady of Berlin will allow of the prosecution of the work with increased facilities. The latest discoveries are of great interest and importance. An inscription recently found has led to the identification of the Treasury of the Sikyonians, a building of the seventh century B. C., which it was supposed had been destroyed.

CYPRUS.—Mr. Richter, the correspondent of the *Neue Freie Presse*, says the *Athenaeum*, is busy excavating in Cyprus on behalf of the government, and seems to have met with considerable success.

REICHENAU.—A series of very interesting mural paintings has been discovered under a coating of whitewash in the nave of the church at Oberzell, on the island of Reichenau in the Bodensee (Lake Constance). The nave was probably built between the years 995 and 1010, and the paintings—unfortunately badly injured by old restorations—are of especial value, since no mural decorations of so early a period were hitherto known. The oldest existing work in Germany was supposed to be a painting on the outside of the western apse of the same church, but this, it is claimed, is evidently younger than the paintings in the nave. A description of the church and its decorations will be found in the *Kunst Chronik* of Jan. 20th.

BERNHARD STRIGEL.—An interesting discovery, which adds a new name to the list of German artists of the sixteenth century, was lately made by Mr. W. Bode, one of the directors of the Museum at Berlin. On the back of an old picture, one of about two thousand set aside as worthless at the time of the foundation of the Museum, in which he recognized the hand of the so-called "Master of the Hirscher Collection," he found an inscription which not only designates the persons represented on the other side, but also gives the name of the artist who painted them. The subjects of the picture are Cuspinianus, a well-known councillor of the Emperors Maximilian and Charles V., with his two sons and his second wife; the artist is Bernhard Strigel, of Memmingen. The inscription says further that he painted, "with his left hand," a picture of the Emperor Maximilian, with several other members of his family. This picture is still in the Belvedere at Vienna, where it is catalogued as Grunewald. Quite a number of the works attributable to the same artist are found in other galleries under the names of Holbein, Zeitblom, Asper, Walch, etc. Mr. Bode gives an account of his discovery, and a list of pictures presumably by Strigel, in *Fahrbuch der Königlich Preussischen Kunstsammlungen*, Vol. II. Part I.

LIONARDO DA VINCI.—According to a communication by a M. Veha to the Paris *Figaro* of Feb. 2d, Mr. J. P. Richter, the German art historian who has before been mentioned in these columns in connection with Lionardo studies, has found some manuscript volumes by Lionardo in the Mazarin Library at Paris, which go to show that the artist passed eleven years, from 1472 to 1483, in the East; that he was for some time in the service of the Sultan of Egypt; and that he became a Mussulman, so as to be able to study art in the mosques. M. Charles Ravaission-Mollien, in a letter addressed to the editor of *Figaro*, and published in the *Chronique des Arts* of Feb. 12th, denies the validity of this "discovery," as the alleged residence of Lionardo in the East for eleven consecutive years is disproved by the existence of authentic documents which show him to have been in Florence in the years 1475,

1477, 1478, and 1481. "If it should be shown," concludes M. Ravaission-Mollien, "that Lionardo visited the Orient, —which has not as yet been demonstrated,—his journey can have been of short duration only. At all events, it would be wrong to accept without examination the hypotheses now advanced, which would make it out that the great man in question led, while in the East, the life of an adventurer, and even of a pirate. Still less are we justified in affirming that Lionardo, simply because he served the Sultan of Egypt as an engineer, must of necessity have become a Mussulman. This is an argument, the incorrectness of which is demonstrable by many facts which can easily be brought together." The same writer maintains that the manuscripts in question are owned by the Institute, and are not to be found in the Mazarin Library.

MUSEUMS AND COLLECTIONS.

BOOLAK.—The Khedive has appointed M. Maspero Director of the Museum of Egyptian Antiquities, in place of Mariette-Pasha, deceased. The superintendence of the excavations in Egypt has been confided to the same hands.

CYPRUS.—It is reported that a museum of antiquities is to be formed at Larnaka.

GWALIOR, INDIA.—The ruins of the curious temple at Gwalior, known as the Tili Mandir, have been formed into a museum, and the ground around it has been laid out as a sort of garden of architectural remains, after the manner of St. Paul's Churchyard. Capt. I. B. Keith, to whom, according to a communication by Mr. Birdwood to the *Athenaeum* of Feb. 5th, the initiative in this matter is due, is setting up in this garden a great variety of beautiful Jaina and Saiva pillars, and for the gateway to the enclosure he proposes to use a fine old stone carved arch which he unearthed on the spot. "This is the right course to pursue," continues Mr. Birdwood, "for the preservation of the unconsidered remains of the arts of ancient India, and far better than collecting them at South Kensington or Bloomsbury to make a London holiday."

PARIS.—The Louvre has acquired two valuable Italian bas-reliefs of the end of the fifteenth century, representing the Virgin with the Infant Jesus. One is in marble, the other in terra-cotta. Mme. Thiers has left to the Louvre all the collections of M. Thiers, together with the collection of Dresden porcelain which she made herself. The furniture, etc. of the room occupied by M. Thiers is to be transported to the Louvre, and re-arranged there in a special room, in exact imitation of the original, in accordance with the terms of the will. "Several journals," says the *Chronique des Arts*, "have pictured the Administration of Fine Arts as greatly embarrassed by the Thiers legacy, to which it is not willing to devote a special room at the Louvre, and which nevertheless it dares not refuse. The truth is that the Administration, not having as yet become possessed of this legacy, has not yet been called upon to trouble itself about it."—The Luxembourg has been closed for a month. Considerable changes are to be made, it is said, in the size of the galleries, to the advantage of the Senators, and, consequently, to the disadvantage of the artists.—M. G. Duplessis lately discovered one of the miniatures painted by Jean Fouquet for the celebrated *Book of Hours* of Etienne Chevalier, the greater part of which is in the Brentano Collection at Frankfort-on-the-Main, while one leaf is in the possession of M. Feuillet de

Conches, and another was sold in London in 1856 with the collection of Samuel Rogers, the poet. This precious example of French art has been bought by the Duc de la Trémouille, and presented to the Department of Manuscripts of the French National Library.—The management of the Salon having been abandoned to the artists, the credit of 250,000 francs voted for this purpose every year has now become useless, and M. Turquet therefore proposes that this sum be added to the very meagre amount set apart for purchases of works of art.

NATIONAL GALLERY, LONDON.—The price paid for Leonardo da Vinci's *Vierge aux Rochers* was erroneously given at \$9,000 in the last number of the REVIEW. It should have been £9,000.

BERLIN.—Dr. Schliemann is reported to have offered to the Emperor of Germany all the antiquities discovered by him on the site of Homeric Troy, which were until lately on exhibition at the South Kensington Museum.

DRESDEN.—The Royal Picture Gallery has secured a valuable picture by Velasquez, representing a group of persons connected with the court of Philip IV., under the mythological disguise of Diana and her followers. It is said to have been originally painted for the king's hunting-castle, Torre della Parada, whence, after some as yet unexplained wanderings, it passed into the possession of Count Fersen, of St. Petersburg, from whose collection it was bought for the Dresden Gallery.

ART EDUCATION.

LIMOGES.—The Minister of the Fine Arts has submitted the draft of a law proposing the establishment of a School of Decorative Art at Limoges.

MILAN.—Of the prizes distributed to the pupils in the art schools at Milan on Dec. 19th, 1880, several were awarded to female students.

EXHIBITIONS AND SALES.

THE SALON OF 1881.—The statement made in the last number of the REVIEW,—based upon a newspaper paragraph,—that all further official discussion of this subject had been postponed until Jan. 15th, was incorrect. By decree of the Minister of Fine Arts, "all French artists, painters, sculptors, engravers, architects, who have once been admitted to the annual exhibition of living artists," were called together on Jan. 12th to elect a committee of 90 members, "which, in concert with the Administration of the Fine Arts, will regulate the conditions under which the Exhibition of 1881 is to be held," the committee to consist of 50 painters, 20 sculptors, 10 architects, and 10 engravers, each class to vote separately. Non-resident or absent French artists were allowed to vote by letter. The number of electors who presented themselves was enormous, and the great interest shown manifested itself in the variety of opposing tickets which were in the field,—"liberal," "independent," "conciliatory," etc. Among the seven tickets made up by the sculptors, the *Chronique* mentions as a curiosity one which systematically excluded all *prix de Rome*. The result of the election showed that academic influences are still potent with the artists. Among the painters Bonnat received the highest number of votes, 1670, and the list contains nearly all the names now prominently before the public, including, alongside of

J. P. Laurens and Bastien-Lepage, such men as Cabanel and Bouguereau. Impressionism suffered a defeat in the person of Manet, who failed of election. The committee organized by choosing M. E. Guillaume as President. The following artists were elected presiding officers of the various sections:—Cabanel, Painting; Cavelier, Sculpture; Boeswillwald, Architecture; Jules Laurens, Engraving. At the first meeting of this committee, to the surprise of its members, M. Turquet, Under-Secretary of State for the Fine Arts, placed the entire organization of the Salon in its hands. In the course of his opening speech he said: "The mission confided to you is simple and well defined. You will take charge of the free and entire management, material and artistic, of the annual exhibitions. . . . The state will no longer interfere in your affairs, except in a friendly way, if you should wish it, by furnishing temporarily a place for holding the exhibition under the conditions already conceded to other societies. You will have all the benefits of the enterprise, and must likewise, in common justice, bear all the charges. The receipts will be yours; you will have to regulate the expenses; you will be your own masters in fixing the number and value of the awards which you may deem it wise to distribute in the name of your association." Under these circumstances some of the artists talked of resigning, as it had been understood that the committee was not intended to be an independent body, but was to act together with the administration. It was argued, however, that such action would be the end of the Salon of 1881, since, the administration having withdrawn, there would be no one to take it in hand if the committee also withdrew. It was therefore finally resolved, against only two negative votes, to transform the committee into an incorporated society with a limited capital of 200,000 francs, the society to be dissolved one month after the closing of the Salon, the shares to be subscribed for by members of the society only. The whole sum was taken up on the spot, the painters subscribing 132,500 francs, the sculptors 36,600 francs, the architects 27,500 francs, and the engravers 3,400 francs. At a subsequent meeting of the society the following details of organization were adopted:—1. The Salon will open May 1st; 2. There will be six classes of works admitted for exhibition; 3. Each section is to be left free to regulate the number of works to be received from each exhibitor, according to the space at its command (at a former meeting the number of individual contributions had been limited to two, the whole number of works to be admitted to 2,500); 4. All exhibits will be submitted to a jury (there was some talk of doing away with the jury entirely); 5. The jury will be elected by the French artists who have been before admitted to the Salon; 6. There will be no exemptions; 7. There will be three classes of medals; 8. The regulations concerning the *hors concours* will remain as they were in 1880, with the exception that a first class medal may be given to an artist who has not yet received one, while formerly those who had received a second medal were *hors concours*; 9. There is to be one medal of honor in each section, to be voted upon by all the exhibitors of each section, one third of the votes cast to be necessary for a choice. The shares of the society are to bear neither interest nor dividends; the profits of the exhibition, if any, are to be divided among the exhibitors, according to a method to be settled hereafter.—The French artists have thus attained what many of them have long striven for,—a

Salon entirely freed from government control. It remains to be seen how they will succeed in managing their own affairs, and whether the discontent generated by each yearly exhibition will now cease. Naturally, the new departure is looked upon with the most opposite feelings by the "conservative" and the "liberal" elements. M. Marius Vochon concludes an article in the *Gazette des Beaux-Arts* with the following sentence: "In future, the Salon will have no other character and no other aim than that of an artistic market: the Salon will cease to exist"; — while M. Eugène Véron, the editor-in-chief of *L'Art*, bases predictions of a brilliant future on the new order of things.

PARIS. — An exhibition of the works of the late Jules Jacquemart opened at the rooms of the Société des Aquarellistes on Feb. 2d. The third exhibition of the Société des Aquarellistes will open in April.

LONDON. — The Burlington Fine Arts Club, whose special exhibitions have already given it a well-earned fame, is about to prepare an exhibition illustrating the history of mezzotint engraving. — American etchers will be well represented at the forthcoming test exhibition of the Society of Painter-Etchers. — Mr. Thomas J. Gullick has issued a preliminary circular, announcing that an Exhibition of Select Works of Decorative Art is to be held at the New Galleries, 103 New Bond Street, London, W., some time this season. A committee is now forming for the purpose. From the terms of the circular it is evident that American exhibitors will be welcome.

LILLE. — A Universal Fine Art Exhibition will open at Lille in the Palais Rameau on August 15th.

VIENNA. — An International Art Exhibition will soon be held at the "Künstlerhaus," which is to be considerably enlarged for the purpose.

ORAN. — Algeria is beginning to develop a taste for the fine arts. Not long ago the success of the exhibition at Algiers took every one by surprise, and now another, which has been organized at Oran, is equally successful. "The pictures sold," says an enthusiastic correspondent, "as if by enchantment." — *The Academy*.

MONUMENTS.

The very noble colossal statue of Savonarola, says the *Academy*, executed by the Cavaliere Pazzi, one of the leading sculptors of Florence, which has been for years an object of admiration to all judges of art, has at last been purchased, and is to be placed in a hall in the Municipal Palace, the windows of which open upon the place where the great preacher was executed.

A statue of Liberty has been ordered by the state from the sculptor Ringel, for Hérault, and a subvention of 60,000 francs has been granted towards the erection of a statue of Watteau, from a sketch by Carpeaux, at Valenciennes. Paris is to have a monument of Admiral Coligny, by Crauk, at a cost of 100,000 francs, of which sum the state is to furnish one third. Aimé Millet has received a commission to execute a statue of Edgar Quinet, which will probably be inaugurated at Bourg (Ain) on July 14th, 1882. Another commission has been given to M. Guillaume for a statue of Nicéphore Niépce, the inventor of photography, to be erected at his birthplace, Chalon-sur-Saône.

A monument is to be erected at Rome to the architect Semper. The committee formed for the purpose is headed by Lenbach, the well-known portrait-painter.

Liszt, the celebrated musician, has ordered for the Royal Academy at Pesth, of which he is a director, a copy of a colossal bust of himself recently completed by Mr. Ezekiel, the American sculptor.

NECROLOGY.

AUGUSTUS BOUVIER, an English artist, died about the middle of January, in London, at the age of fifty-five years, after a lingering and painful illness. He was a prominent member of the Institute of Painters in Water-Colors, and devoted himself entirely to the drawing of figures of a semi-classical character, occasionally with a suggestion of sentimental beauty, and not always faultless in drawing.

ALFRED ELMORE, R. A., who died towards the end of January, in the sixty-sixth year of his age, was an Irishman, and is said to have been born on the day of the battle of Waterloo. He came to London as a child, and studied art in that city and in Paris. He also visited Italy, and returned to England about 1844. In the year 1856 he was elected Royal Academician. Mr. Elmore's compositions, in which the figure predominated, had a decidedly literary and romantic turn, which was very evidently seen in the works sent by him to the Philadelphia Exhibition of 1876, *On the House-Tops*, and *Lenore*.

MARTIN GROPIUS, a prominent architect of Berlin, died on Dec. 13th, 1880. He was born at Berlin, Aug. 11th, 1824, and studied at the Industrial Academy and the Building Academy of his native city. He was considered an authority in all matters relating to hospitals and sanitary buildings of all kinds, of which he built quite a number in conjunction with his partner, Schmieden, with whom he associated himself in 1865. From 1869 to within a short time of his death Gropius filled the position of Director of the Royal Art School.

ELI JOHNSON, English sculptor, a pupil of J. E. Boehm, died at Northampton, on Jan. 14th, in the thirty-first year of his age. He executed many successful busts, and was one of the twelve sculptors invited to compete for the Sir Rowland Hill Memorial.

JULES LAFRANCE, French sculptor, died lately, at the age of thirty-nine years. He obtained the first grand Prix de Rome for sculpture in 1870, first medals in 1874 and 1878, and was admitted to the Legion of Honor in the year last named. At the Salon of 1880 he exhibited the statue of Sauvage, the inventor of the screw propeller, which is to be inaugurated this year at Boulogne.

MARIETTE-PASHA, the celebrated Egyptologist, the founder and curator of the Egyptian Museum at Bôlak, died at Bôlak on Jan. 19th. Auguste Ferdinand François, or, according to another source, Auguste Edouard Mariette, was born Feb. 11, 1821, at Boulogne-sur-Mer. He was educated at the college of his native city, and began the study of Egyptian hieroglyphics in 1847. The year following he went to Paris, where he received an appointment in the Egyptian Museum of the Louvre. In 1850 he was sent to Egypt to study the Coptic MSS. in the monasteries; but he soon gave his attention to archæological researches, and his discovery of the tomb of the Apis bulls, in the nekropolis of the ancient Memphis, spread his fame over the whole of Europe. After his return to Paris, in 1854, he was appointed assistant curator of the Egyptian Museum. In 1858 he went to Egypt a second time, and was charged by the Viceroy with the

superintendence of the excavations ordered to be made throughout the country. The objects found in the course of these researches were collected in the Museum at Boolak. In 1873 the Institute awarded to him the biennial prize of 20,000 francs. Since 1867 he was commander of the Legion of Honor, and he was also honored with decorations by many foreign sovereigns. Mariette-Pasha's body has been embalmed, and will be buried in an ancient Egyptian sarcophagus found at Thebes, which he himself had once pointed out as the receptacle in which he wished his ashes to repose. Among his principal works may be named *Choix de Monuments Découverts pendant le Déblaiement du Sérapéum* (1856); *Description des Fouilles Exécutées en Egypte de 1850 à 1854* (1863); *Aperçu de l'Histoire Ancienne d'Egypte* (1867); *Sur les Tombes de l'Ancien Empire à Saqqarah* (1868); *Monuments Divers recueillis en Egypte et en Nubie* (1872); *Karnak: Étude Topographique et Archéologique* (1875); *Denderah: Description Générale du Grand Temple et de la Ville* (1878-1880); and *Abydos: Description des Fouilles Exécutées sur l'Emplacement de cette Ville*, which was begun in 1869, and finished only quite recently.

CHARLES PAULI, Belgian landscape painter, died towards the end of last year.

EUGENE VERBOECKHOVEN, the well-known animal painter, died at Brussels on Jan. 19th.

RESTORATIONS, ETC.

ARAB MOSQUES.—M. Gabriel Charmes, who was the prime mover in the creation of the new French College of Egyptology, has advised the Khedive to institute a committee for the preservation of ancient Arab mosques, and recommends that the committee be composed of qualified native and European *savants* learned in Arab art.—*The Academy*.

ST. MARK'S, VENICE.—In consequence of an address delivered by Cavaliere Azzuri, President of the Academy of St. Luke, in which he deplored the recent restoration of St. Mark's, the St. Mark's Committee has sent a letter of thanks to the Academy, which concludes as follows:—"This Committee expresses its profound satisfaction to find by the letter and speech of your Honorable President, Count Azzuri, that he entirely agrees with this Committee upon the question, and is desirous of making the Academy the intermediary of all communications the Committee may have to make with regard to the building. The Academy of St. Luke may well be considered, in virtue of the illustrious names among those of your own countrymen, as well as the many distinguished foreigners who enjoy its membership, as the authoritative representative of the internationality of art, and the Committee hopes to find in the Academy a firm basis of support and a judicious appreciation of the sentiments which inspire any observation the Committee may feel it necessary to make on the subject."

FLORENCE.—The Hall of Entrance to the Laurentian

Library, Florence, designed by Michelangelo, is to be completed in conformity with his plans. The long gallery of the Library is also to be extended, as planned by Michelangelo.

THE MINSTER AT ULM.—Since the northern tower of the choir was finished, July 6, 1880, by the addition of the finial, says a correspondent of the *Kunst-Chronik*, the obviously visible renovations of the Minster have come to an end. Nothing further has been done towards the renovation of the interior since the completion of the great painting on the triumphal arch, and of another in the southern aisle. But the polychromic decoration of the sacristy has been resolved upon. The statues of the main portal, mostly of wood, are now in course of restoration. The preliminaries for the completion of the principal tower have been interrupted by the sudden death of Mr. Scheu, the architect of the Minster. During the coming year the foundations of the principal tower are to be strengthened, at an estimated cost of 70,000 marks. The estimate for the completion of the tower is figured at 1,028,260 marks. The whole amount expended upon the renovation of the building up to Nov. 30, 1880, is given at 1,936,258 marks, or \$484,064.50.

CHÂTEAU DE MONTAL.—The Château de Montal, Canton Saint-Céré (Lot), built in 1527-1534, and said to be one of the best specimens of the French Renaissance, has lately been taken to pieces and transported to Paris, where its ornamental sculptures, busts, etc. are now on exhibition, and will be sold piecemeal. The great chimney of Montal, one of the marvels of the French art of the early sixteenth century, is probably the work of André Lamy, who executed also the porch of Thouars. The German authorities are reported to have made tempting offers for some of the pieces, but the *Chronique* justly hopes that they may be preserved to France. One of the smaller chimneys, decorated with a stag, has been purchased by the Baron de Hirsch (i. e. stag).

MISCELLANEOUS.

GOVERNMENT ART IN FRANCE.—The French Minister of War proposes to give to each regiment of the French army a painting representing the most notable event in its history since 1790. The corps commanders have therefore been requested to institute researches in their respective archives, for the purpose of furnishing the details which the artists will need in the execution of the pictures.—M. Cormon has been charged with the execution of a painted ceiling in the Hôtel-de-Ville at Compiègne, for which he is to receive 20,000 francs.—M. Boilvin is to engrave Watteau's *Promenade dans le Parc*, in the Galerie Lacaze, at the price of 6,000 francs.—The commission given to M. Rajon, to make an etching from Pils's painting, *Rouget de l'Isle singing the Marseillaise*, has been annulled. M. Rajon was to receive 15,000 francs for the etching, while the picture itself was originally bought by the state for 1,800 francs.

